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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 15 titles deal with a variety of topics, including the following: (1) creative dramatics and theatre arts among socially and emotionally handicapped inner-city adolescents; (2) The Toone Marionette Theater of Brussels; (3) Mexican playwrights; (4) alternative playwriting procedures; (5) the emergence of lesbians and gay men as characters in plays produced on the American stage from 1922 to 1954; (6) the oral interpreter's preparation of lyric poetry for performance; (7) black theatre in New York City from 1920 to 1929; (8) the Leningrad Theatre of Young Spectators from 1922 to 1941; and (9) the black theatre movement of the 1960s and 1970s. (RL)

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Theatre and Oral Interpretation:

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JUDSON DANCE THEATRE: DEMOCRACY'S BODY, 1962-1964

Order No. 8110716

BANES, SALLY R., PH.D. *New York University*, 1980. 497pp. Adviser: Michael Kirby

The subject of the dissertation is Judson Dance Theatre, a loosely organized collective for avant-garde choreography in Greenwich Village. During the years 1962 through 1964, the members of the group met weekly to present choreography for criticism, and they cooperatively produced twenty concerts of dance—sixteen group concerts and four evenings of choreography by individuals. Judson Dance Theatre was the focus of a new historical stage in American modern dance; it was the seedbed out of which post-modern dance developed over the next two decades.

The term Judson Dance Theatre is used here to refer to the members of the workshop that met in 1962-64 and the concerts produced by the members of that group, either alone or together. A total of twenty concerts are documented.

Judson Dance Theatre was a vital gathering place for artists in various fields, who shared and exchanged ideas and methods, explicitly seeking to explore, refute, and propose definitions of dance as an art form. The issues that concerned them ranged from training and technique to choreographic process, musical accompaniment, performance style, and materials. There was no single prevailing aesthetic in the group; rather, an effort was made to preserve an ambiance of diversity and freedom. This attitude gave rise to certain themes and styles: an attention to choreographic process and the use of methods that metaphorically stood for democracy, such as improvisation, chance, and spontaneous determination; the use of language as an integral part of the dance; the use of "natural" or ordinary movements; dances about dance. A number of important contemporary choreographers, including Yvonne Rainer, Steve Paxton, Trisha Brown, David Gordon, Deborah Hay, and Lucinda Childs carried out their early innovations and formed associations with each other at Judson Dance Theatre.

Chapter I documents the choreography class taught by Robert Dunn at the Merce Cunningham Studio from 1960 through 1962, out of which the first Judson concert grew. Chapter II is devoted to A Concert of Dance [#1], a three-hour event presenting twenty-three dances by fourteen choreographers. Chapter III covers Concert #2 at Woodstock, New York, the organization of the Judson workshop, and Concerts #3 and #4, held in the gym of Judson Church in January 1963. In Chapter IV, two pivotal concerts are considered: Yvonne Rainer's *Terrain*, the first individual concert sponsored by the group, and Concert of Dance #5, part of the Pop Art Festival in Washington, D.C., where a nucleus began to emerge in the group, and where its associations with the art world were strengthened. Chapter V documents Concerts #6-#8 at Judson Church and Concerts #9-#12 at Gramercy Arts Theatre during the summer of 1963. Chapter VI concerns the final year of the Judson Dance Theatre: *Afternoon* by Steve Paxton; Concert #13, a collaboration with sculptor Charles Ross; "Motorcycle" by Judith Dunn; *Fantastic Gardens* by Elaine Summers; and Concerts #14-#16.

CREATIVE DRAMATICS AND THEATER ARTS AMONG SOCIALLY AND EMOTIONALLY HANDICAPPED INNER-CITY ADOLESCENTS: A DESCRIPTION AND ANALYSIS OF A DRAMA PROJECT

Order No. 8111499

BATCHELOR, RONALD, ED.D. *Columbia University Teachers College*, 1981. 143pp. Sponsor: Professor Erwin Flaxman

This study describes a six-month Drama Project for problem inner-city youth, funded by the National Institute of Mental Health, at the Wiltwyck Day Center in the Bedford-Stuyvesant section of Brooklyn during the spring of 1978. The aim of this investigation was two-fold: to present a drama director's narrative account of some encounters that occurred among these adolescents, and to present the drama director's interpretation and analysis of the encounters and the Project as a whole. The nine adolescents who participated in this Project ranged from 13- to 16-years-old. There were four girls and five boys. All nine were black, had been born in New York City, and all were diagnosed as socially and emotionally handicapped.

There were two major phases of this project, creative dramatics and theater arts. Specific events in each phase are described and discussed in detail. The analysis of the project focuses on significant and resonant encounters between the director and the students and among the students themselves. A "significant encounter" is defined as one which produces a skill in creative dramatics or theater arts and reveals new information about the social development of individual students as well as the group. Some of the information consisted of increased self-knowledge and deepened and truer perceptions of the participants by one another and by the director. A "resonant encounter" is defined as a significant encounter in which the increased understanding or skill was used in another creative dramatic or theater arts exercise or social interaction.

Studies of this type illuminate the immediate, moment-by-moment behavioral interactions and responses of the drama director and students which tend to be ignored or undervalued in existing literature in the child drama field. The director's and student's first-hand experiences described in this study are analyzed and tested against the theories and techniques of several drama and theater specialists, particularly Brian Way, Constantin Stanislavski, Lee Strasberg, and Jerzy Grotowski.

The director's significant and resonant encounters with the nine students are presented in anecdotal and play form. The schedule of drama activities in this study consisted of warm-up exercises, relaxation responses, interactives and improvisations. Interpersonal responses and pedagogical techniques are described and analyzed with particular emphasis on the impact of the drama experience on individual personality development. The culminating activity, a play based on previous improvisations which was presented to parents and community, is also described and analyzed.

The director concluded that most of what he learned can be applied by any sensitive and competent educator. He also found that the students' experience in creative dramatics and theater arts increased their self-esteem, facilitated their verbal and non-verbal communication, and significantly enhanced their ability to lead more socially constructive lives in school.

The investigator recommends for future study an in-depth description and highly analytical assessment of the nature of the verbal and non-verbal communication between the drama director and his students for the possible light it might shed on the interpersonal dynamics that facilitate or thwart instruction, therapy and creativity.

THE TOONE MARIONETTE THEATER OF BRUSSELS

Order No. 8103986

BOTSFORD, ANTOINETTE, PH.D. *University of California, Los Angeles*, 1980. 435pp. Chairman: Professor Melvyn B. Helstien

This study attempts to consolidate and synthesize all available documentation on the Toone Marionette Theater from its origins in early nineteenth century Brussels to the present day. The lineage of the puppeteers has been traced and their playing spaces and repertoire studied. Sources include documents from the City Archives, old scrapbooks, personal interviews, and observation of and participation in performances, as well as various published accounts.

Much of the groundwork for this task was made possible through the efforts of the Belgian playwright, Michel de Ghelderode (1898-1962), who, in his teens, transcribed a number of Brussels folkloric puppet plays from oral vernacular tradition into a written French format. These are translated into English for the first time and appended to this work.

Largely in response to Ghelderode's interest, the Toone Marionette Theater was able to struggle on for nearly another fifty years, supported by scattered bursts of enthusiasm from well-meaning journalists and intelligentsia who hoped somehow to maintain the old traditions of Brussels in a society torn by cycles of war, economic depression, and a shifting class structure. Toward the end of Ghelderode's life, a young enterprising actor and puppeteer, José Geal, undertook the task of revitalizing the tradition, rescuing it from what at that time seemed an almost certain demise.

An astute sense of timing and basic theatrical skill combined with a deep appreciation of traditional values have consistently informed Geal's approach to the revitalization of the Toone Theater. His work reflects both the uniqueness of Brussels culture and commonalities shared with other European traditions. At the same time, his sensitivity to the changing audience has prompted him to modify selected elements of the original tradition. The first of these modifications was to telescope epic dramas, such as *Les Trois Mousquetaires* or *Les Quatre Fils Aymon*, that formerly required weeks, or even months, to perform in full, into three-hour performances. In addition, he introduced structured, written scripts, which helped to develop a faster-paced show that still left room for spontaneous improvisation. Ensemble technique and performance accuracy of the puppeteers have been heightened by regular rehearsal of new plays. Of all Geal's innovations, the most meaningful in terms of cultural significance was the modification of the insular patois of the historic Toone Theater to a variant comprehensible to the majority of its largely francophonic audience. In other important respects--particularly with reference to stock characters, repertorial sources and influences, stylistic conventions of performance, characterization, puppet and scenic design--the tradition remains very much as Geal found it.

Those who argue that the Toone Theater is less authentic for having adapted some of the old ways of doing things are perhaps overlooking significant and, for the most part, welcome changes undergone by both audience and puppeteers. The audience, for which the theater exists, like José Geal himself, has evolved from humble circumstances to a literate and materially comfortable middle class. This is strikingly illustrated by comparing the lives of the puppeteers in the nineteenth century with those of their modern descendants who perform in the Toone Theater of today.

MEXICAN THEATER: THE GENERATION OF 1969

Order No. 8111725

BURGESS, RONALD DAVE, PH.D. *University of Kansas*, 1980. 168pp.

After focusing its interest on Mexican drama in the 1950's and early 1960's, Mexico's theatrical community has recently turned more and more from national to international theater as the source of its productions. This shift has tended to exclude the latest generation of Mexican dramatists from theaters, publishing houses, and public attention. Thus, the current group of writers--the generation of 1969--is nearly anonymous, and most of the plays are unknown to both public and critics.

Of the plays that have been published, many may be found in *Tramoya*, while the remainder is scattered among a variety of magazines, collections, and books. There presently exists no central source of biographical or bibliographical information on these writers or their works. The purpose of this dissertation is to create such a source of information and to provide a commentary on the plays written by the principal dramatists of the generation.

The study treats eight individual authors and the plays that they had written prior to the summer of 1979. The first chapter gives a brief overview of Mexican drama in this century, establishes a background for the existing situation, and introduces the dramatists to be discussed.

Chapter II is devoted to Oscar Villegas, generally acknowledged to be one of the most accomplished members of the generation. His highly stylized plays criticize the restrictive treatment that society imposes on the individual.

Willebaldo López has had the most commercial success of any writer in this group. His works, like those of Villegas, are critical of society, but López creates a society that is specifically Mexican, using realistic techniques and metatheater.

The fourth chapter examines Dante del Castillo's short character studies. Castillo concentrates more on individual human relationships than do Villegas or López.

Gerardo Velásquez probes man's psychological relationships even more deeply. His plays differ from those of Castillo in that the structures employ cubist techniques.

Miguel Angel Tenorio's theater of social protest is the topic of Chapter VI. Tenorio, the youngest dramatist in the group, provides the best idea of the younger generation's view of society's problems.

The composite seventh chapter examines the symbolic plays of Jesús González Dávila, José Agustín's experimental theater, and Sergio Peregrina's farces. González Dávila writes the most atypical works of the group because, instead of the realism employed by his contemporaries, he uses myth, absurdism, and symbolism. Agustín, better known as a novelist, utilizes a wide variety of techniques in his drama. Humor is the common denominator of Peregrina's work.

An appendix provides biographical information on all eight dramatists. It also lists their plays and indicates which have been published and where, dates of first performances, and awards won.

The members of Mexico's dramatic generation of 1969 are essentially realists and social critics. They build their plays around identifiably Mexican settings and characters and use them to point out problems and deficiencies in Mexico's existing society. They labor in relative obscurity, but despite their lack of recognition, they have written and continue to write plays worthy of study.

THEATRICAL ELEMENTS OF TRADITIONAL NIGERIAN DRAMA

Order No. 8101819

CORBETT, DELBERT FRANKLIN, PH.D. *University of Oregon*, 1980. 288pp. Adviser: Dr. Jean V. Cutler

The purpose of this work is to describe the characteristics of traditional Nigerian drama and the major cultural elements that directly influence it.

Part I deals with the major cultural influences: time, religion, and communication. The Nigerian concept of time provides a basis for the spiritual/temporal interaction between the mortals of the audience and the spirit-characters portrayed in the dramas. Time is believed to progress from present to past, and the spirits of the dead who live on in the past, under certain conditions, materialize in the present. This concept of time, coupled with the religious idea that a person lives always in some form, gives a basis for belief in a free passage between times (past to present) and between forms (immortal to mortal).

Religion in the traditional Nigerian context predicates an organic unity of all existence. Material and spiritual life exists simultaneously in all of nature. The traditional Nigerian shares his existence with earth, sky, water, and the elements contained therein. Belief in the life-spirit as continuous includes the idea that the Nigerian does not die: he simply passes into another form of life in which he becomes united with ancestors and spirits of nature and the universe. This unequivocal belief provides the foundation for the audience's interaction with ancestral and godly spirits which are believed to appear in embodied forms during the dramatic celebrations.

Communication is primarily a non-rational process, i.e., it is more physical than intellectual. Meaning is expressed in tonal voice patterns and mimetic body movements. These features of expression significantly affect the meaning of the spoken word. Vocal sounds frequently approximate singing; physical expression frequently dramatizes the subject being communicated.

Part II of this work describes thirteen traditional Nigerian drama festivals. The festivals were selected because their forms have remained virtually unchanged from inception, and because of their socio-religious significance to their communities. Each festival description includes notes on its background, structure and performance, technical aspects, and audience.

Part III contains observations regarding the theoretical bases of traditional Nigerian drama. Dealt with in this section are the primary theatrical elements of (1) The Audience: its characteristics and its role in the performances, (2) The Performance: its means, its manner, and a structural pattern outline, and (3) The Performer: the actor, his technique of character development and portrayal, and a description of the transformational acting process commonly referred to in Africa as "possession."

A glossary and a list of African proverbs are included in the appendix.

THE PEOPLE'S THEATRE OF ELIZABETHAN AND JACOBEAN ENGLAND: 1558-1623 Order No. 8110731

DACRE, KATHLEEN, PH.D. *New York University*, 1980. 291pp. Adviser: Brooks B. McNamara

This study is a survey of the dramatic activities that took place during the seasonal, religious and civic festivals and were performed by the ordinary people of Elizabethan and Jacobean England between 1558 and 1623. As such, it looks at the origins, motives, and modes of these performances; examines how the procession was a common factor in them; and suggests how the drama of the working people had a considerable influence on the contemporary professional theatre. By attempting to relate the different types of dramatic activity, the work therefore aims to provide an overall picture of an area here called "the people's theatre".

The study falls into four parts: examinations of folk performance at the seasonal festivals, the popular entertainers who frequented the festival occasions, the religious dramas and processions, and the civic parades.

The chapters on the folk performances describe how ordinary rural people used plays and different types of procession to celebrate the changes of the season; trace the ritualistic roots of such activities; show how the folk drama fell into two categories, combat and wooing; and relate the morris dance to the wooing genre.

This is followed by an examination of the popular performers of the period--the clowns, minstrels, acrobats, animal trainers, magicians, and puppeteers who travelled the country performing in towns and villages on festival occasions. It describes their remarkable skills (and chicaneries) and shows how the former were assimilated into the professional theatre.

The analysis of the religious drama shows that the medieval mystery plays were still a potent force in Elizabethan England. It looks at the various religious processions, the plays enacted in a processional mode, and the stationary dramas performed on multiple stages. In particular, by examining the Chester Cycle in detail, it explains how the procession was brilliantly used as a device to unity the disparate dramas into an immediate and organically whole piece of theatre.

The civic performances fall into two areas: those presented by the townsfolk to honour the nobility and monarchy and those organised by the guilds to promote their own institutions. Such performances can be described as political theatre. In this context, particular attention is paid to the two splendid "welcomes" given by the people of London to Elizabeth and James and their unequivocal political motives. The work ends by examining how the processional performance reached its artistic zenith in the Lord Mayor's Show.

ALTERNATIVE PLAYWRITING PROCEDURES: TWO PLAYS AND A TELEPLAY USED TO EXAMINE TWO NON-TRADITIONAL PLAYWRITING PROCEDURES Order No. 8102361

DAVIS, DAVID ALLEN, PH.D. *Southern Illinois University at Carbondale*, 1980. 311pp. Major Professor: Dr. Christian H. Moe

This dissertation challenged playwriting textbooks' traditional recommendation of scenarios as a necessary part of the playwriting process. A survey of playwrights who do not use scenarios was made, and two alternative writing procedures identified. One procedure was to improvise the first draft with no prior planning. The other procedure was to use a one-act play as a basis for a longer work.

"Pretty Pictures," a play about the isolation of the single adult, was written using the first procedure. "Act II," a play about heterosexual parents reaction to lesbianism, and "The Compound Child," a teleplay about genetic engineering, were written using the second.

From the survey of writers and criticism of their works and the experience of writing the scripts, it was concluded that the alternative playwriting procedures are viable methods of writing, and that plays written by these procedures are characterized by an emphasis on dialogue and characters, and a de-emphasis on plot. The major conclusion was that the playwriting texts are not totally correct in insisting on the use of a scenario; that in plays where the plot is not the dominant element of the script, non-scenario procedures may have some advantages. These advantages are a trend toward more natural dialogue and better characters. The disadvantage of the alternative procedures is that they require more rewriting beyond the first draft. It is hoped that these findings will have some influence on future playwriting texts and academic courses in decreasing their emphasis on the use of a scenario.

Playwrights surveyed included Chekhov, Pirandello, Williams, Maugham, Galsworthy, Van Druten, Hellman, Wilde, Shaw, Feiffer, Storey, Shepard, Inge, Pinter, Ayckbourn, and Albee. The first three in this list used what was termed a two-step procedure in that they used a short story or one-act as a transitional step to the full-length work. The latter seven used what was called an improvisational procedure in that no planning was done prior to the writing of the first draft.

THE EMERGENCE OF LESBIANS AND GAY MEN AS CHARACTERS IN PLAYS PRODUCED ON THE AMERICAN STAGE FROM 1922 TO 1954 Order No. 8112365

LIEBERMAN, JOSEPH ALPHONSUS, PH.D. *City University of New York*, 1981. 592pp. Adviser: Professor Stanley A. Waren

The purpose of this study is to document the emergence of lesbians and gay men as characters in plays produced on the American stage, thereby rectifying an egregious omission in American theatre history. While three dissertations have, in recent years, critically analyzed gay characters in shows produced on the New York stage, none of these studies covered productions seen prior to 1952. This dissertation examines shows--all but one done on Broadway--produced during the period between both Post World War periods.

The genesis, the presentation, and the critical and public reactions to the thirty-two "identified" productions are included in this study, along with a brief resumé--whenever possible--of the playscript. A number of interviews with individuals who had been involved with the productions are also included in this work.

The findings of this study show that a 1927 Penal Code prohibition in the statute books of New York State had inhibited playwrights and producers from presenting dramatic depictions of lesbian and gay men as characters in Broadway plays over a period of four decades. Nevertheless, more than one hundred shows with gay roles were seen by New York theatregoers from 1927 until 1967 while the law prohibiting them was still on the state's statute books.

Another finding of this dissertation is that such roles were finally allowed in legitimate theatre productions without risking a court closing or a police raid because activists within the theatre joined with civil libertarians in insisting that the same freedom inherent on the First Amendment of the United States Constitution, which was enjoyed by the printed media, also be allowed the American stage. It was not Gay Liberation familiar to the American public throughout the 1970s, but rather American stage liberation, fought for in the 1930s and 40s, that ended the prohibition of theatrical depictions of the "unrecognized minority."

A PHENOMENOLOGICAL ANALYSIS OF LITERARY EXPERIENCE: THE ORAL INTERPRETER'S PREPARATION OF LYRIC POETRY FOR PERFORMANCE Order No. 8102397

MILLER, CYNTHIA ANN, PH.D. *Southern Illinois University at Carbondale*, 1980. 305pp. Major Professor: Dr. Janet Larsen McHughes

The process of coming to understand the text is a complex experience. At times, the interpreter is frustrated by the inability to come to terms with the literature in an emotional or in an intellectual way. The interpreter may feel unable to identify with the literature or to comprehend the meanings of the work. Because this process is important to the interpreter who performs literature, there is the need to understand how the interpreter comes to understand and interact with a piece of literature. The object of this study is to examine the oral interpreter's experience of preparing literature for performance.

Investigations of related literature confirm the need for further empirical research. Oral interpretation scholarship reveals a lack of experiential data. Research in English, psychology, and phenomenology call for more empirical data regarding the reader's experience with poetry. This study attempts to enjoin these areas of interest by asking the question: What is the oral interpreter's experience in preparing lyric poetry for performance? Phenomenology proves to be an appropriate method for gathering and analyzing the experiential data.

The topic of this study involves a particular type of reader and text. Therefore, the procedure was to review the literature pertaining to the reader-text relationship. In the past, studies have featured (1) the text apart from the reader, (2) the reader in isolation from the text, and, (3) the transaction between the reader and text. Information on the reader-text transaction was most pertinent to this investigation.

Theoretical and experiential studies of the reader-text relationship suggests the need for specialized research. The oral interpreter's experience of literature offers that possibility. In this study the interpreter is a specific type of reader involved with a specific type of literature--lyric poetry.

Five oral interpreters volunteered to discuss their reading experiences. The interpreters first reflected on a past experience of preparing a lyric poem for performance. Then, in individual and group discussions, the interpreters shared their experiences of four lyric poems. Their self-reports resulted in a description of the oral interpreter's experience in preparing lyric poems for performance. Four constituents, i.e., the oral interpreter, the selected literature, the anticipated performance, and the imagined audience, emerged as essential aspects of the experience, and the fundamental structure became clear. A model was constructed which represented the interrelated constituents.

The study is divided into six chapters. The first chapter examines experiences which led to the investigation and defines the problem. The second chapter reviews scholarship which is pertinent to the study. The third chapter explicates the phenomenological philosophy and method and charts the procedure of the study. The fourth chapter examines the oral interpreter's experience with selected poems in preparation for performance. This is accomplished by listening to the oral interpreters' descriptions of their experience, reducing their experience to a definition, and deriving the fundamental structure of the experience. The fifth chapter explicates the structure of the experience by way of a three-dimensional model. The sixth chapter offers theoretical conclusions and pedagogical and research implications.

A RECORD OF THE BLACK THEATRE IN NEW YORK CITY: 1920-29 Order No. 8109212

MONROE, JOHN GILBERT, PH.D. *The University of Texas at Austin*, 1980. 253pp. Supervisor: John Brokaw

The 1920s were a time of great artistic creativity within the black community of New York City. Harlem was the focal point. This era of productivity in art, literature, music, and drama has been termed the Harlem Renaissance. It was a time in which black actors, playwrights, and critics attempted to redefine their theatrical experiences in terms that would be meaningful and beneficial to their race. Four areas of the black man's theatrical activities in New York City from 1920-1929 have been examined in this study.

Chapter I is devoted to activities in the professional Harlem theatres which catered primarily to blacks and which, at least occasionally, included drama in their offerings. These theatres were the Lafayette, the Lincoln, and the Alhambra. Emphasis has been placed on attempts to encourage drama in the standard offerings of these theatres.

Chapter II is divided into two parts. The first part is a record of the plays with black themes which appeared outside the black community and particularly on Broadway. Synopses, details of production, and cast lists are included. The second part of this chapter is an examination of the distinguishing characteristics of black and white criticism as related to the five most successful plays with black themes staged during the period.

Chapter III examines the "native drama" movement, the primarily noncommercial black playwrights movement toward the development of indigenous black drama. The philosophies of Harlem critics regarding black playwriting by black playwrights are illuminated. The works of Willis Richardson and Eulalie Spence, two emerging amateur black playwrights are discussed.

Chapter IV focuses on the Harlem little theatre movement, which was closely related to the native drama movement. Beginning with the Players' Guild in 1920 and ending with the New Negro Art Theatre in 1929, the activities of little theatre groups are revealed. W. E. B. DuBois' little theatre philosophy and related opinions of other Harlem spokesmen are presented.

This dissertation is essentially a catalogue of activity and opinion which provides a detailed and documented account of black theatrical activities. It should not only inspire reconsideration of generalities about black theatrical endeavor of this era but should also encourage further research and serve as a source of reference.

A SEMIOTIC PHENOMENOLOGY OF PERFORMING

Order No. 8102411

PETERSON, ERIC EUGENE, PH.D. *Southern Illinois University at Carbondale*, 1980. 225pp. Major Professor: Richard L. Lanigan

Theatre exists as art in performing. This commonplace designation of theatre as a "performing art" illustrates a certain experiential ambiguity. As a performing art, theatre emphasizes the doing or carrying out of art. Yet, what is exciting about theatre is the vitality wherein art continues to grow, develop, and live in the performing. Performing, the living gesture of theatre, exceeds performance in the creation of art. Traditional aesthetics problematizes performing as performance in a concern with mimesis, representation, style, and judgment. In this study, a philosophy of human communication grounds a process of rigorous theory construction wherein an aesthetics of performing is articulated.

Mimesis poses an ontological problem of describing the movement wherein an actor bodily comprehends being a performer and being a character before an audience. A systematic analysis of this bodily reflexivity discovers that actor, performer, character, and audience are lived simultaneously in performing. The possibility of bodily reflexivity in performing may be described in terms of a work of art, an aesthetic object, and play. Play grounds performing in social embodiment which expresses the presence of performer and character through the absence of actor and audience. Play is the ambiguous movement of expression in which a person continues performing theatre.

The location of performer and character, actor and audience limits the ambiguous movement of expression and outlines an epistemological concern with representation. The analysis of performing becomes systematic by defining the limits of movement in an aesthetic text. Systematic analysis defines aesthetic text through various modes of sign production incorporating recognition, ostension, and replica in overcoding, and invention in undercoding. Aesthetic text, therefore, does not name a literary object but specifies the productive labor which constitutes a boundary of overcoding and undercoding in extracoding. As such, actor, performer, character, and audience emerge as reversible correlates in a single perception. Hence, the definition of performing is never complete but continually undertaken in the play of pretense.

Style raises the problem of the manner in which movement is limited. Performing is both movement the limitation of movement, both discovery and invention, both play and pretense. Performing comprehends the difference of play and pretense according to a bodily logic of gesture. The body, as postural schema, establishes a ratio between a subject capable of perceptual experience and a subject capable of expressing that experience. By the same token, a person is able to distinguish perception and expression as distinct experiences. Thus, perception and expression are analog variations of the same gesture in consciousness, and yet perception and expression are digitally distinct as a gesture in experience. The union of perception and expression in performing is lived in a meaningful gesture of play and pretense.

Judgment concerns the value of a pattern limiting movement in performing and is, therefore, an axiological problem of legitimacy. This study of performing is legitimized in the methodological progression of description, reduction, and interpretation. The systemic analysis of lived-body experience in theatre locates play in the bodily reflexivity of performing. Play constitutes a description of an ambiguous movement that is the phenomenological function of performing. Whenever audience, character, performer, or actor come to be identified in pretense, the task of systematic analysis has begun. The reduction of performing to pretense specifies the semiotic nature of theatre. Systemic and systematic analyses unite in a bodily logic of gesture that exceeds play and pretense in reaching toward meaning. The interpretation of bodily capability and ability specifies the play of pretense in gesture. Thus description, reduction, and interpretation constitute a semiotic phenomenology of performing by continuing the play of pretense in gesture.

FEMINIST THEMATIC TRENDS IN PLAYS WRITTEN BY WOMEN FOR THE AMERICAN THEATRE: 1970-1979

Order No. 8102448

PEVITTS, BEVERLEY BYERS, PH.D. *Southern Illinois University at Carbondale*, 1980. 213pp. Major Professor: Dr. Elizabeth R. Eames

The emergence of plays by women from 1970-1979 has given rise to the need for the formation of a distinct criticism for women's theatre. It is only as one examines the elements of women's drama that any common characteristics can emerge for a criticism for women's plays.

Analyzing eighteen selected plays by American women playwrights reveals five major thematic trends. These recurring and interlocking themes emerge out of women's lives and the material is organized according to the themes of social oppression; family oppression; mother and daughter relationships; women's struggle for autonomy, and friendship among women. While examining thematic trends the structure and the language of the plays was noted. Women in the theatre are writing to clarify themselves by what they are rather than by what they are not. They are adapting stage space, and by extension, stage time, through weaving past and present events in scenes. Their work is episodic and circular because women's lives are episodic and fragmented. Women dramatists are revolutionary and their plays reveal aesthetic daring. The prevailing and pervasive themes of the women's plays can be seen as themes of women's lives. Plays that consider these themes are feminist, and some criteria of success in presenting such themes can become a standard of feminist criticism. In addition such feminist drama may be either traditional or innovative. In the latter case, the plays can be judged, not by traditional standards, but by criteria based on an openness to consider, to evaluate, and to assess new dramatic structures, new language, and new aesthetic unities.

THE LENINGRAD THEATRE OF YOUNG SPECTATORS, 1922-1941

Order No. 8110684

SHAIL, GEORGE ELLSWORTH, PH.D. *New York University*, 1980. 860pp. Chairman: Professor Nellie McCaslin

This dissertation is a study of the early history and development of the Leningrad Theatre of Young Spectators, or Leningrad Tiuz, one of the oldest and most important theatres for children and youth in the Soviet Union. Founded by Aleksandr Briantsev and a small group of theatre artists and educators, the Leningrad Tiuz opened officially on February 23, 1922, with Brianstev's production of the classic Russian fairy tale *The Little Humped-backed Horse*. For over forty years, the Lentiuz company performed for the children of Leningrad in the theatre's unusual circus-like auditorium with seating for 500 child spectators in headquarters on Mokhovaya Street. For almost all of these forty years, the company was under the direction of Aleksandr Briantsev, an inspiring leader, who helped to make the Leningrad Tiuz one of the most influential and prestigious children's theatres in the U.S.S.R. In the spring of 1962, shortly after Briantsev's death, the company moved to the new theatre facility of the Lentiuz on Pioneer Square in the center of the city. In February, 1972, the Leningrad Tiuz celebrated its fiftieth anniversary.

With a staff of more than 300 theatre artists, educators, and technical personnel, the new Lentiuz on Pioneer Square is now one of the largest, best equipped theatres for children in the Soviet Union.

This study is limited to an examination of the early development of the Leningrad Tiuz in the approximately twenty-year period from 1922-1941, which corresponds to three important periods in the history of the Soviet Union and the Leningrad Theatre of Young Spectators: (1) the period of the New Economic Policy, or NEP, which is almost exactly correspondent to the crucial formative period of the Lentiuz from 1922-1927; (2) the era of the first five-year plan, roughly coincident with a period of profound change and transformation for the Leningrad Tiuz in the years between 1927-1933; and (3) the prewar years from 1934-1941. Chapter I relates the development of the Leningrad Tiuz to the small, but significant children's theatre movement in the Russian Empire before the 1917 Revolution. Chapter II traces the history of the Lentiuz to the children's theatre movement in the Soviet era. The study specifically examines all of the play-productions of the Lentiuz in the period between 1922-1927; selected productions in the periods from 1927-1941 are also studied. The pedagogical work of the Leningrad Tiuz in the entire period from 1922-1941 is analyzed.

Briantsev's Leningrad Tiuz was essentially different from all other children's theatres in the early history of Soviet theatre for children and youth. The Lentiuz was first and foremost the most child-centered Soviet theatre for children in the early period; everything in the basic organization and structure of the Leningrad Tiuz revolved around the needs and requirements of the child spectator. The Lentiuz was the first Soviet children's theatre to have a comprehensive in-service program for the training of its acting company in the techniques of performance for the child audience. The Children's Artistic Studio, the first school in the Soviet Union and probably in the world for the training of actors for performance careers in the theatre for children and youth was an integral element in the organizational structure of the Leningrad Tiuz from the outset. The Lentiuz was also the first Soviet Children's theatre to have a comprehensive method of performance for the child audience, which Briantsev eventually called the "synthetical method of production": a special term intended to indicate the complex "synthesis" of music, dance, circus acrobatics and other devices from the "theatre theatrical" to create a children's theatre of dynamic action and vivid stage imagery.

The Leningrad Tiuz also had a strong commitment to the concept of art and education as a unified force for the moral enlightenment and aesthetic nourishment of the child spectator in the theatre for children and youth. Under the direction of Professor Nikolai Bakhtin, who established almost all of the basic principles of children's theatre pedagogy in the U.S.S.R., the activities of the Lentiuz pedagogical staff with the company's child audience became an integral element in the artistic life of the Leningrad Theatre of Young Spectators.

A DEMONSTRATION OF CHANGING A THEATRICAL GENRE TO COMMUNICATE AN INTENSIFICATION OF THE ORIGINAL THEME

Order No. 8028970

TURNER, DENNIS GEOFFREY, PH.D. *United States International University*, 1980. 93pp. Chairperson; Dorothy Harris

The Problem. The project was undertaken to demonstrate the feasibility of altering a mode of theatrical presentation with the purpose of communicating a timeless theme entertainingly expressed, in a currently popular theatrical genre. The value of such a metamorphosis is that the thought-provoking substance of the original work can be brought by the same characters and their story to a larger audience than heretofore, accentuated by capabilities and mores of the new genre denied to the old.

Method. Selection of which classic work to change and into which genre was based on the prior choice of theme. The inevitability of youth, however much disparaged by their elders, coming at last to power and responsibility, was the choice. Concomitant to that theme was the probability of age reluctant to accept it and clinging to youth. Both primary and secondary themes were found in George Bernard Shaw's play *Caesar and Cleopatra*. Because of Shaw's couching the play in humorous terms, the chosen genre of change was musical comedy. An assessment was made of the dialogue/singing ratio common to musicals, and *Caesar and Cleopatra* was cut to effect that ratio after the addition of music. Because it is impossible to predict with exactness the length of the finished musical comedy, the cutting was made to permit re-introduction of a banquet scene which, although spectacular, has relatively small bearing on the primary and secondary themes. To write lyrics prior to their musical setting is neither illogical nor uncommon, providing they are written to well-disciplined meter and form. The musical compositions can later depart from the rigid meter where it is needful or for artistic vagaries.

Results. The macrocosm of power and its uses by young or old was found capable of presentation in the microcosm of *Caesar and Cleopatra* as a musical comedy. The necessary cutting of original dialogue to permit addition of lyrics and dance did not weaken the precept of the original genre; on the contrary, it gave opportunity for enhancing the precept by its re-statement from different points of view and its reiteration in song. Moreover, while the work cannot, of course, be completely choreographed in its scripted form, it is evident that dance provides yet another mode of communicating the same theme. For examples, the throne made by the Roman legion for the young Cleopatra to mount becomes a physical symbol of her growing ability as a queen; made again by the legion for Caesar near the end of the play when he is unable to mount it, it becomes a physical symbol of his power waning directly as a result of his age. Weighed against the experience of writing original plays for professional production, it is evident that the labor of adapting an existing work to a new genre far exceeds that of original composition.

THE COLOR OF BLACK THEATRE: A CRITICAL ANALYSIS OF THE BLACK THEATRE MOVEMENT OF THE 1960s AND 1970s

Order No. 8108856

WILLIAMS, MANCE RAYMOND, PH.D. *University of Missouri - Columbia*, 1980. 220pp. Supervisor: Dr. Larry D. Clark

The Black Theatre Movement of the 1960s and 1970s attempted to utilize artistic means to achieve social and political ends. New and innovative theatre styles and forms were needed to develop this radical theatre. Leading spokesmen for the Movement advocated the development of a Black Aesthetic based on Black cultural forms and the Afro-American oral tradition.

The Black Theatre Movement produced a collection of exciting new plays and a corps of provocative new playwrights, but compatible critics and criticism were slow arriving. Black playwrights and theatre artists expressed frustration with the lack of adequate critical approaches to these new plays. This study attempts to help meet this need by utilizing a broader approach.

Chapter I provides an overview of the Black Theatre Movement by tracing its origin to the Harlem Renaissance of the 1920s and to the more social protest writing of the 1930s. The conclusion reached is that the theories and concepts directing the Black Theatre Movement came almost exclusively from two playwrights, Amiri Baraka and Ed Bullins.

Black Consciousness and the Black Experience, the basic philosophical principles guiding the Black Theatre Movement, are defined and clarified in Chapter II. Black Consciousness reflects characteristics of Existentialism and Marxism. The emphasis on the development of the Black "individual" echoes Existential Thought; the development of a collective Black psychology (consciousness) is basically Marxist. The plays based on these philosophical/social concepts are discussed and analyzed in Chapters III and IV. Chapter III, "Theatre of Black Consciousness," analyzes a selection of plays from four phases: (1) Accusation and Condemnation, (2) Awareness and Acceptance, (3) Commitment, and (4) Action. Chapter IV, "The Black Revolutionary Theatre," provides an analysis of those Black Consciousness plays that are concerned with the possibility of armed warfare.

Entitled "The Non-Polemical Structuralists," Chapter V discusses those playwrights such as Edgar White and Adrienne Kennedy who are more preoccupied with purely artistic matters of form and style rather than with polemics. This study reaches the conclusion that the Black Theatre Movement of the 1960s and 1970s, while advocating Black Power politics, merely continued the trend began in 1821-1822 by the African Grove Theatre to combat discrimination against Black Theatre artists in the United States.

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